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# The GREGORIAN REVIEW

Studies in Sacred Chant and Liturgy

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Bishop of Toledo

December 11, 1956

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## \*THE ORDER OF SERVICES

Because of the necessity for smooth and flawless action during the liturgical services, it will be vital that the choir-master become thoroughly familiar with the sequence of events in each of the separate parts of the Holy Week program. This is best done by taking this guide and a chant book in one's hands and going through the motions of each service with the assistance of a priest or associate, preferably in the church where the services will ultimately take place. After the choirmaster himself has become thoroughly familiar with the order of service, he will do best to take his singers through it, too, so that they will become familiar with the timing and action long before they will be asked to participate in it. In view of the limited rehearsal time usually available to a choir, this means that the singers must begin at the first rehearsal, if practicable, to form the processions and follow the liturgical action just as it will take place during Holy Week. We cannot stress too much that there is great danger of faulty timing in such special services as those of Holy Week. There is apt to be a general disjointedness and lag of action, due to the infrequent performance of the rites which take place at such times. Only adequate "dress rehearsals" will minimize these disturbing factors. Since the average choir may be easily started "on the wrong foot" by a faulty timing or moment of confusion, it is particularly important that the first part of the service of each day be very well-learned.

We shall attempt to point out certain of the vital matters in each of the different services as we come to them in our commentary.

\*Excerpt from *A Choirmasters Guide to Holy Week*, published by the Gregorian Institute, Toledo, Ohio, 1957.

## PALM SUNDAY

## THE BLESSING

There are modifications at the very beginning of the Palm Sunday service which the choirmaster must observe. The first music which is to be sung is not the *Asperges*, but the antiphon *Hosanna filio David*. The antiphon is sung when the celebrant appears on the altar for the Blessing of the Palms. The palms will have been placed on a credence table in view of the people, and the singing of the antiphon will probably take just enough time for the celebrant and his assistants to enter and arrange themselves in the sanctuary. When the choir finishes with the antiphon, the celebrant will proceed to the simple prayer which forms the entire blessing. It is preceded by the usual *Dominus vobiscum*, to which the usual response *Et cum spiritu tuo* is given. At the conclusion of the prayer, the choir will sing the regular *Amen*.

This is all there is to the blessing. The following part of the service, however, will probably vary greatly from one church to the next, depending on local custom, as the procedure for distributing the Palms has been left to the judgment of the separate churches. This calls for consultation with the pastor in advance, as the musical portion of the service will vary according to what procedure may be followed at this point.

## DISTRIBUTION

When the palms are to be distributed at the altar rail to the congregation as a whole, the service will consume a somewhat extended period of time. Under such circumstances, the choir will be obliged to supply music of similarly extended length. The Roman Ordo provides that the choir use the two antiphons beginning *Pueri Hebraeorum* together with verses from Psalms 23 and 46. The arrangement prescribed is as follows:



Antiphon *Pueri Hebraeorum portantes*, followed by verses 1 and 2 of Psalm 23, then a repetition of the antiphon, verses 7 and 8 of the same psalm, a repetition of the antiphon, verses 9 and 10 of the psalm, and a repetition of the antiphon. This is followed without break by the *Gloria Patri et Filio*, through to *saeculorum. Amen*. Then the antiphon is sung once more.

Then comes the other antiphon *Pueri Hebraeorum vestimenta*, alternating with pairs of verses from Psalm 46. The antiphon, of course, is sung first, then verses one and two. Then comes the antiphon again, then two more verses, and so on to the end.

**IMPORTANT:** When the service is about to come to an end, the choir *must* sing *Gloria Patri et Filio* and then a final repetition of the second antiphon. Regardless of how long the service may last, or how soon, on the other hand, it may be terminated, the choir must, as soon as it is obvious that the distribution will be finished within a minute or so, begin the *Gloria Patri*, etc.

We must bear in mind two important facts, then, in regard to the distribution of the Palms: 1) the music will be extendable to the entire period of the distribution, and 2) the choir must go immediately to the final *Gloria Patri* and the last repetition of the antiphon as soon as it becomes apparent that the distribution is nearly completed, regardless of where they may be in the course of the music.

Let us imagine some hypothetical cases which will illustrate the proper procedure to follow for this music.

Choir A is responsible for the music in a large parish church where the pastor has decided to distribute the Palms at the altar rail to the entire congregation.

Choir B is responsible for the music in a small parish church where the pastor also intends to distribute Palms at the altar rail to everyone.

Choir C is responsible for the music in a large parish where all the palms will be distributed at the doors as the people come in.

Choir D is responsible for the music in a large parish where most of the palms will also be passed out at the door, but a certain number given symbolically to a small group of persons, the choir, the altar boys, etc., at the regular place in the service.

Here is how we might expect things to work out in the different churches.

In A, the choir had better be ready to sing all the music from beginning to end, and to repeat some of it, if necessary. Singing the antiphon once, plus a pair of psalm verses, takes considerably less than one minute. If, therefore, the distribution of palms will probably take more than ten minutes, the choir had better count on repeating something, as there are only ten groupings of antiphon plus psalm verses provided for, plus two closing repetitions of each antiphon. The best procedure would be to sing the first antiphon and the verses from Psalm 23 which go with it exactly as called for. The second antiphon and verses will be sung over and over again, BUT WITHOUT THE *GLORIA PATRI* until the service is nearly over. Then the choir, regardless of where it happens to be singing, will skip to the *Gloria Patri*, finish, and then repeat the antiphon a final time.

In case B, the choir will have to be very alert, as in a small church the distribution of palms, particularly when more than one priest aids in this, will not take long. It should move more rapidly than distribution of Communion, as the procedure is much simpler. Chances are, the choir may not finish the second psalm in entirety. This does not matter. Even though the psalm may be incomplete, the choir will proceed to the *Gloria Patri* as soon as the distribution appears to be nearly over.

In case C the choir will not sing much at all. The pastor will probably confer with the choirmaster on whether or not



the choir should sing a part of the prescribed antiphons and psalms as a token observance of the distribution rite. Again, if anything is sung, it must end with the final *Gloria Patri* and antiphon.

There would seem to be an easy solution to the case of D. Here the number receiving palms in the official distribution is very limited. The choir will probably be able to sing a predetermined number of verses, probably from the second psalm, closing with the prescribed *Gloria Patri* and antiphon.

We see, then, that the choir must be flexible in regard to the distribution of palms. Rehearsal should take into account the practice of skipping from any verse to the *Gloria Patri*. Emphasis should be on not getting "rattled" by the visual skipping back and forth as the eye reads the verses and goes back to repeat the antiphon.

After distribution is completed, the Gospel is read.

### THE GOSPEL

The Gospel is, of course, preceded by the usual *Dominus vobiscum*, *Et cum spiritu tuo*, *Sequentia sancti Evangelii secundum Matthaeum*, and *Gloria tibi, Domine*. When the celebrant has put incense into the thurible, the deacon gives the sign for the formation of the procession by singing *Procedamus in pace*, to which all present answer *In nomine Christi. Amen*.

As the procession starts out, the choir is given the option of singing all or some of the first group of antiphons. These are four in number, three of which are familiar to those who have sung Holy Week services under the older *Ordo*, and one of which is new. These antiphons are, in listed order, *Occurrunt turbae*, *Cum angelis*, *Turba multa*, and *Cooperunt omnes*. Where the procession is large and the route fairly long, it will be advisable for the choir to sing all of these pieces. Where the procession is apt to take less time, and in particular, in those churches where the procession, either by

design or necessity, is confined to the aisles of the church, these first antiphons had better be passed over in favor of the principal items which follow.

After singing whatever may have been chosen from among the first four antiphons, the choir will sing the Hymn *Gloria, Laus et Honor*. The procedure for this differs somewhat from that used under the old Ordo. Instead of being sung by cantors standing inside the closed church door in alternation with the choir outside, it is sung by the choir as a whole in alternation with all the people, if possible, in the course of the procession. To begin with the choir sings the refrain *Gloria, Laus et Honor*, repeated by the congregation, then sings each of the following verses, after which the congregation repeats the refrain. The hymn should therefore be completed in the course of the procession, before the processing group re-enters the church.

The next item for use during the procession is Psalm 147 with its special antiphon. This psalm is sung according to the practice normally observed in the Office, that is, the antiphon is sung at the beginning, the psalm sung through without break, and the antiphon repeated. Note, however, that the antiphon *does not have exactly the same text* before the psalm as after it. At the beginning it says:

“Omnes collaudant nomen tuum, et dicunt: Benedictus qui venit in nomine Domini: Hosanna in excelsis.”

After the psalm has been sung, the antiphon is repeated with the following modifications:

“Omnes collaudant nomen tuum, et dicant: Benedictus qui venit in nomine Domini: Hosanna in excelsis.”

After the singing of this psalm and antiphon, two other antiphons are provided for filling up the time of the procession. These are numbered “6” and “7” in the Ordo. They are, respectively, *Fulgentibus* and *Ave, Rex noster*. They should be considered to be a flexible item in the music of the

procession, as they make it possible to extend or shorten the musical scheme as the procession approaches its end. The choirmaster should stand ready to have them sung, should the procession be late in approaching the door of the church, yet be ready to eliminate them, should the procession arrive early. The main concern should be the final antiphon, the *Ingrediente*, which must be begun as soon as the celebrant crosses the threshold of the church door. This antiphon is an obligatory part of the processional music, and the inclusion or elimination of music immediately preceding it will depend entirely on the timing of the procession.

Let us draw up a thumbnail summary of the processional music and the basic “cues” and problems.

Firstly, the deacon sings the *Procedamus*, to which all sing the prescribed response, *In nomine Christi. Amen.*

Then the group of four optional antiphons may be sung.

Then the hymn *Gloria, Laus et Honor* is sung.

Then comes the antiphon *Omnes collaudant* (-dent) with Psalm 147, after which the antiphon is repeated with the altered text.

Then come the two optional antiphons six and seven.

**IMPORTANT:** At this point any other hymns in honor of Christ the King may be sung, if still more time is to be taken by the procession.

When the celebrant re-enters the church, the antiphon *Ingrediente* is sung, regardless of how much of the other music is completed.

The ceremony of the palms is concluded with the usual formal prayer response *Dominus vobiscum . . . Et cum spiritu tuo . . . Oremus . . . saecula saeculorum . . . Amen.*



The choirmaster should then bear in mind the three divisions of the pre-Mass service of Palm Sunday, together with the subdivisions which they contain:

## I. BLESSING

- A. Antiphon *Hosanna filio David*
- B. Responses

## II. DISTRIBUTION

- A. First *Pueri* antiphon and pairs of verses. from Ps. 23 continued through *Gloria Patri* and repetition of antiphon.
- B. Second *Pueri* antiphon and pairs of verses from Ps. 46, repeated until service of distribution is nearly over.
- C. Singing of *Gloria Patri* as soon as service seems about to come to a close, followed by final repetition of the second antiphon.
- \*D. Gospel with usual responses.

## III. PROCESSION

- A. *Procedamus* and response.
- B. First group of four optional antiphons.
- C. Hymn *Gloria, Laus*.
- D. Psalm 147, preceded and followed by its changeable antiphon *Omnes collaudant (-dent)*.
- E. Two optional antiphons (six and seven) *Fulgentibus* and *Ave, Rex noster*.

\*The *Ordo* lists the Gospel as a separate section, but from the musician's point of view, it is better included in the second section as the final item.

- F. Antiphons or extra hymns to Christ the King, if necessary.
- G. Antiphon *Ingrediente* at re-entrance.
- H. Final prayer responses.

#### AT MASS

The Palm Sunday Mass is, from the musical point of view, of the regular form of the Sunday Mass, except for the singing of the Passion as the Gospel text. No response is made by the choir at the announcement of the Gospel, title and derivation. There is, of course, a *Credo*, but no *Gloria*.

## MONDAY IN HOLY WEEK

The Mass for Monday is the normal form. There is neither *Credo* nor *Gloria*, however. There is a genuflection in the middle of the Tract. At the end of the Mass, in addition to the regular Postcommunion prayer, there is a special prayer "Over the People", which is answered with the regular *Amen*.

## TUESDAY IN HOLY WEEK

The Mass is normal in form. There is a Gradual, but no Tract. The Passion is sung as on Palm Sunday. There is neither *Gloria* nor *Credo*. There is, as on Monday, a "Prayer over the People."

## WEDNESDAY IN HOLY WEEK

The Mass for Wednesday has some important variations which the choirmaster must observe carefully. The oration which fills the role of Collect is preceded by the *Oremus*, *Flectamus genua* and *Levate*. Since there is no *Gloria*, this oration follows the *Kyrie*. Also, instead of a single Epistle, there are *two* readings. The first is followed by the Gradual, the second by the Tract. This calls for some alertness on the part of the choirmaster, as he must bear in mind that he must pause after the Gradual and not begin the Tract as at regular Masses. The Passion is sung as usual, there is no *Credo*, and there is a "Prayer over the People."

The order is, then, Introit and *Kyrie* as usual, then oration with *Flectamus genua*, etc., then the first reading, followed by the Gradual. Then comes another oration like the first, a second reading, and then the Tract. Then follow the Passion, Offertory and the rest of the Mass.

## CHANGES IN TENEBRAE

IMPORTANT: The former evening service of Tenebrae is no longer held, and the prayers of Matins and Lauds



(which used to form the material of Tenebrae) are now said in the morning of the day they are assigned to. There can be an exception to this, however, in churches where the Mass of the Blessing of the Holy Oils is held on Thursday. In such instances, the morning Office may be anticipated, as before, and sung on Wednesday evening. This holds true, however, only for Wednesday, as the Tenebrae for Thursday and Friday evenings is universally discontinued.

## HOLY THURSDAY

There are two Masses provided for in the Ordo for this day. One is the special morning Mass for the Blessing of the Oils, and the other is the regular evening Mass. Since the order and events of each are slightly different, and since certain of the choirmasters who will read this guide will undoubtedly be required at some time or other to officiate at a pontifical church where the morning Mass is sung, we feel it to be advisable to discuss both Masses here.

### MORNING MASS

The Mass follows the normal procedure for ferial days, except that the *Gloria in excelsis* is sung. The organ may be used during the *Gloria*, but not during the rest of the Mass.

### AT MASS

There is a Gradual, but no Tract, and no *Credo*. The usual *Agnus Dei* is sung. The Preface responses are sung in the ferial tone. Communion is not distributed, and the last Gospel is omitted.

During the processions to and from the sacristy with the Holy Oils, the choir may sing the verses assigned for this purpose. This should be without organ accompaniment, just as the rest of the ceremonies.

### EVENING MASS

The Mass begins as usual, with the Introit, followed by the *Kyrie*, both without organ. Then the *Gloria in excelsis* is intoned by the celebrant, the bells are rung, and the organ may be played throughout the entire remainder of the hymn. When the *Gloria* is finished, however, the organ is silent, remaining so until the Easter Vigil.

Then the Mass proceeds as usual, through the Gospel. Then, after a brief sermon on the nature of the mysteries being celebrated, the Washing of the Feet begins, if the pastor has decided that it should.

## WASHING OF THE FEET

During the ceremony of the Washing of the Feet, the choir may sing the series of eight antiphons, with their verses, which are provided for this purpose. When the ceremony of the Washing of the Feet takes place, however, the time which it consumes may vary, so that some of the antiphons may be omitted, if necessary. The EIGHTH ANTI-PHON *Ubi Caritas* IS NEVER OMITTED, however, and is always sung just as the washing is about to come to a close, together with its verses as prescribed.

After the singing of the eighth antiphon, the *Pater Noster* is said silently, followed by the prescribed versicles and responses, and the concluding prayer.

## CONTINUATION OF MASS

Mass now goes on as usual, but without Credo. At the Agnus Dei, the final invocation, ending *Dona nobis pacem*, is not used, and all three invocations end with *Miserere nobis*. The Communion antiphon, in accord with recent thought regarding restoration of the ancient liturgical functions, is expressly permitted by the Ordo to be sung during the distribution of Communion rather than afterwards.

According to the number of communicants, the choir may sing certain psalms to fill up the time required for distribution of Communion. These are Psalm 22, Psalm 71, Psalm 103, Psalm 150, after each of which the Communion antiphon *Dominus Jesus* must be repeated. The singing of these psalms may end at any time that the distribution of Communion comes to a close. In any case, however, the choir should conclude the singing with the Communion antiphon *Dominus Jesus*.

At the conclusion of Mass, the *Benedicamus Domino* is sung instead of the *Ite Missa est*, and the last Gospel is omitted. The officiating ministers prepare for the procession.



## PROCESSION

From the choirmaster's point of view, the procession offers a simple musical scheme. During the procession, the choir will sing the hymn *Pange lingua, gloriosi Corporis mysterium*, up to, but not including the verse *Tantum ergo*. When the procession requires more music to fill up the time, the verses of the hymn may be repeated until the procession has arrived at the Altar of Repose. Then the final verses, beginning *Tantum ergo* and *Genitori* are sung as at regular Benediction. After the conclusion of the hymn, however, there is a period of silent adoration, kneeling, of the Blessed Sacrament, after which the celebrant and assisting ministers leave the altar to change vestments. They return for the Stripping of the Altars, for which the choir is not required to provide music.

## GOOD FRIDAY

The main problem of the choirmaster on Good Friday is timing. The sequence of events is not complicated, but there are not so many clear-cut "cues" for the choral entrances as are found in services which are more familiar to the choir.

After a moment of silent prayer, the celebrant stands and sings a prayer in the ferial tone, ending *Per eundem Christum Dominum nostrum*, to which all present answer *Amen*.

Then the celebrant and assistants take their places on the bench while a lector reads the first Lesson, ending "*. . . plus quam holocausta*".

Then the choir sings the first responsory, *Domine, audiivi auditum tuum*.

A second prayer, preceded by *Oremus, Flectamus genua* and *Levate* is followed by a second Lesson, ending *id est, transitus Domini*.

Then the choir sings the second responsory, *Eripe me, Domine*.

Now the Passion is sung, in which, of course, the choir does not participate. Upon conclusion of the Passion, the celebrant puts on a black cope, ascends the altar and sings the *Prayers of the Faithful*. Each one consists of a preface, *Oremus, Flectamus genua, Levate*, and the Prayer itself. The choir's only duty is to answer *Amen* at the end of each. The entire congregation should also sing this *Amen*, if at all possible.

## ADORATION OF THE CROSS

The Adoration of the Cross begins after the veiled cross has been carried into the sanctuary and given to the cele-

brant. The celebrant begins the service by partly unveiling the cross and singing the beginning of the antiphon *Ecce lignum crucis*, through the word *pependit*, to which all present answer *Venite adoremus*. This is done three times, each time to a higher pitch, while the celebrant completes the unveiling of the cross. After the third singing of the antiphon, the people go forward to adore the cross and the choir begins the singing of the "Reproaches".

For the "Reproaches" the choir divides into two sections. This makes it possible for one part of the choir to answer the other in the responsorial singing that is to follow. For convenience the choirmaster should name one part of the choir I and the other II, or some such system of labels, so that the functions of the divided choir will be perfectly clear.

To begin with, the entire choir combines to sing the antiphon and the first verse, *Popule meus, quid feci tibi . . .* through *Salvatori tuo*. Then the first section of the choir sings the Greek phrase *Agios o Theos*, and the second section sings the same thing in Latin, *Sanctus Deus*. The first section sings *Agios ischyros* and the second section *Sanctus fortis*. The first sings *Agios athanatos, eleison imas*, and the second sings *Sanctus immortalis, miserere nobis*.

Now both sections combine as the full choir to sing the second "Reproach", *Quia eduxi . . . Salvatori tuo*. Then they divide into sections again and sing the alternating Greek and Latin phrases just as they did after the first "Reproach".

The same process is repeated for the third "Reproach", *Quid ultra . . . Salvatori tuo*, after which the Greek and Latin phrases are sung in alternation as before.

This first part of the Reproaches, then, consists of three sections sung by the full choir, after each of which the choir divides into two sections to sing the alternating Greek and Latin phrases.



After the final phrase *Sanctus immortalis, miserere nobis* has been sung the third and final time, the first section of the choir sings the verse *Ego propter te flagellavi*, etc., after which the second section of the choir sings the opening antiphon with which the Reproaches began, *Popule meus*, through *Responde mihi*. The first choir then sings the verse *Ego eduxi te de Aegypto*, after which the second choir again sings *Popule meus*. The first choir proceeds to sing all the following verses as set forth in the official books, with the second choir singing the *Popule meus* after each one as a refrain.

This continues through the verse *Ego te exaltavi magna virtute . . . patibulo crucis* and a final singing of the *Popule meus* by the second choir.

The both choirs sing the antiphon *Crucem tuam adoramus*. The first choir then sings the verse *Deus misereatur . . . nobis*, and the second choir goes on with the verse *Illuminet vultum suum . . . nostri*. Both choirs then repeat the antiphon *Crucem tuam adoramus*.

Then the antiphon *Crux fidelis* is sung in entirety by both choirs. The first choir then sings the first verse of the hymn *Pange lingua gloriosi lauream certaminis*, which is different in text, but not meter, from the hymn commonly sung in processions of the Blessed Sacrament. After this opening verse, the second choir sings the first part of the antiphon *Crux fidelis* as far as the word *germine*, inclusive. The first choir then sings the second verse of the hymn, beginning *De parentis*, etc. This is followed by the last part of the antiphon from *Dulce lignum* through *sustinet*, sung by the second choir. This procedure is followed for the remainder of the hymn, the verses of the hymn being sung by the first choir, the alternate first and second parts of the antiphon by the second choir. A glance at any printed version of the music or ordo will show how this works.

Note, however, that the music of the Reproaches, since it, too, is intended to occupy time which can vary greatly

according to the length of time necessary for the congregation to venerate the Cross, can be shortened or lengthened to suit the occasion. To shorten it, the choir need only watch carefully to see when the adoration will be nearly over. At this point the choir will skip ahead to the final verse of the *Pange lingua*, beginning *Sempiterna sit beatae*. This verse and the repetition of the final half of the antiphon which follows it MUST NEVER BE OMITTED. Regardless of how long the adoration ceremony may take, this verse is saved for the last, and it is always sung.

If, on the other hand, the ceremony takes longer than the time necessary to sing the music once through, the choir will be obliged to repeat some of the verses of the hymn, but it should not sing the last verse at all until the ceremony is about to conclude. The choirmaster, therefore, should direct the singers to begin repeating the hymn as soon as they reach the next-to-last verse, reserving the final verse for the end of the ceremony.

Here, for clarity, is an outline of the parts of the Good Friday service up to this point, divided into principal sections for the choirmaster to memorize:

## I. The Lessons

- A. First Prayer and Lesson
- B. First Responsory *Domine, audi*
- C. Second Prayer and Lesson
- D. Second Responsory *Eripe me, Domine*
- E. The Passion

## II. Nine Prayers of the Faithful

## III. Adoration of the Cross

A. Antiphon *Ecce lignum* (three times)

## B. First section of Reproaches

1. Antiphon *Popule meus* (entire choir), with first verse
2. *Agios o Theos—Sanctus Deus*, etc. (alternate choirs)
3. Verse *Quia eduxi*, etc. (entire choir)
4. *Agios o Theos—Sanctus Deus*, etc. (alternate choirs)
5. Verse *Quid ultra*, etc. (full choir)
6. *Agios o Theos—Sanctus Deus*, etc. (alternate choirs)

## C. Second section of the Reproaches

1. Verse *Ego propter te* (first choir)
2. Antiphon *Popule meus* (second choir)
3. Verse *Ego eduxi te* (first choir)
4. Antiphon *Popule meus* (second choir)
5. Verse *Ego ante te* (first choir)
6. Antiphon *Popule meus* (second choir)
7. Verse *Ego ante te praeivi* (first choir)
8. *Popule meus* (second choir)
9. Verse *Ego te pavi* (first choir)
10. *Popule meus* (second choir)
11. Verse *Ego te potavi* (first choir)
12. *Popule meus* (second choir)

13. Verse *Ego propter te Chananeorum* (first choir)
14. *Popule meus* (second choir)
15. Verse *Ego dedi tibi* (first choir)
16. *Popule meus* (second choir)
17. Verse *Ego te exaltavi* (first choir)
18. *Popule meus* (second choir)

D. Third section of the Reproaches

1. Antiphon *Crucem tuam adoramus* (full choir)
2. Verse *Deus misereatur* (first choir)
3. Verse *Illuminet* (second choir)
4. Antiphon *Crucem tuam adoramus* (full choir)

E. Fourth part of the Reproaches

1. Antiphon *Crux fidelis* (full choir)
2. Verse *Pange lingua* of hymn (first choir)
3. First part of antiphon (*Crux fidelis . . . germine*) (second choir)
4. Verse *De parentis* (first choir)
5. Second part of antiphon (*Dulce lignum . . . sustinet*) (second choir)
6. Verse *Hoc opus* (first choir)
7. First part of antiphon as above
8. Verse *Quando venit* (first choir)



9. Second part of antiphon
10. Verse *Vagit infans* (first choir)
11. First part of antiphon
12. Verse *Lustra sex*
13. Second part of antiphon
14. Verse *Felle potus*
15. First part of antiphon
16. Verse *Flecte ramos*
17. Second part of antiphon
18. Verse *Sola digna*
19. First part of antiphon
20. Verse *Sempiterna* (WHEN THE CEREMONY IS ABOUT OVER)
21. Second part of antiphon

### COMMUNION SERVICE

Now we must consider the Communion Service which takes place following the Adoration of the Cross. This service is a new section for the average choirmaster, as it was added by the 1956 *Ordo*.

The Communion Service begins when the deacon goes to the Altar of Repose to get the Blessed Sacrament. While he carries the Sacrament back to the main altar, the choir sings the prescribed antiphons, *Adoramus te, Christe; Per lignum* and *Salvator mundi*. The rubrics of the *Ordo* say that all should be silent while the deacon goes to the Altar of Repose.

This means that the three antiphons called for are to be sung as he *returns* to the main altar. There may not be too much time for this singing, as it is unlikely that bringing the Blessed Sacrament to the main altar will take much time. There will be a few moments when the deacon has arrived at the main altar, however, during which the pyx is set in position and the celebrant and ministers take their assigned positions. In any case, the choir may sing one or more of the texts to psalm tones in order to adapt them to the limited time provided. In case of a more extended period of time, provided by a greater distance to the altar of repose, the antiphons may be sung to more ornate settings, either chant or polyphony.

Then the celebrant says the *Oremus, Praeceptis salutari-bus moniti*, etc. exactly as at the Our Father in the Mass. When he arrives at the first words of that prayer, *Pater noster*, however, all present join in the prayer, in Latin, clearly and distinctly. The choir should be a decided asset to the solidity of this recitation, due to the possibility of concerted and planned ensemble recitation. The entire prayer is said, through the final *Amen*, which is not carried out in a responsorial fashion with the celebrant, but as a single unified prayer by all.

Then the celebrant continues with the prayer *Libera nos quaesumus*, as in the regular Mass, but *aloud*, so that when he comes to the ending *per omnia saecula saeculorum*, all present will answer *Amen*.

The choir then has no singing to provide until after the *Confiteor* and the *Ecce Agnus Dei* and *Domine non sum dignus*. Then, during the distribution of Holy Communion, Psalm 21, *Deus meus, Deus meus* may be sung, or one of the responsories of Matins for Good Friday. This is an interesting point from the musical side of the liturgy, as it pro-

vides an opportunity for the average parish or community choir to sing some of the great settings of the responsories which have been composed in past centuries, but eliminated from the common repertoire of the non-monastic choir with the rearrangement of the Holy Week Office. Since the Tenebrae services are not within the scope of the parish choir's activity, many of the great settings of these responsories would be lost to use, except that they may be sung at the Good Friday Communion Service.

At the end of the Communion, the congregation stands, and three postcommunion prayers are sung in the ferial tone, to which all present answer *Amen*. This concludes the service, and the celebrant and ministers leave the altar.

## HOLY SATURDAY EASTER VIGIL

The Vigil service begins with the lighting and blessing of the new fire, the blessing of the paschal candle and the accompanying ceremonies. During this entire service the choir has only to make the response *Et cum spiritu tuo* twice and answer *Amen* to two prayers. The deacon then carries the candle into the church, singing the *Lumen Christi* three times and being answered by the entire congregation, led, of course, by the choir, with the response *Deo gratias*. Then, when the clergy and people are in their places within the church and the candle placed in its proper position, the deacon proceeds to sing the *Exsultet* chant.

After the first part of the *Exsultet*, the deacon concludes with the usual *per omnia saecular saeculorum*, to which as at the preface, the choir answers *Amen*, but in the ferial tone. Then the rest of the ferial responses for the preface follow, through *Dignum et justum est*.

The deacon then proceeds to the remainder of the chant, at the end of which the choir answers *Amen*.

Then the lessons are read, together with their accompanying prayers. The order includes, however, the singing of three canticles by the choir. The choirmaster must be very alert and listen to the texts of the lessons very carefully, as he will be obliged to begin the choral portions without the clear and definite clues which usually lead to the choir's parts. Here is the order:

1. First lesson, to which the choir answers *Amen*.
2. First prayer.
3. Second lesson, ending *et dixerunt*.
4. First canticle by the choir, *Cantemus Domino*
5. Second prayer, to which the choir answers *Amen*.
6. Third lesson, ending *et a pluvia*.
7. Second canticle, *Vinea facta*, by the choir.



8. Third prayer, to which the choir answers *Amen*.
9. Fourth lesson, ending *usque complevit*.
10. Third canticle by the choir, *Attende*.
11. Fourth prayer, to which the choir sings *Amen*.

At this point, the Litany of the Saints begins. It is sung up to and including *Omnes Sancti et Sanctae Dei . . . intercedite pro nobis*, at which point the Litany is interrupted for the blessing of the Baptismal Water.

The blessing begins with the regular *Dòminus vobiscum* and *Et cum spiritu tuo* and prayer, which ends in the tone for the preface and is answered in this tone by the choir, from *Amen* through *Dignum et justum est*, in the ferial tone, as usual.

The celebrant now goes on in the preface tone for all the prayers over the water, ending, after he has removed the paschal candle from the water, with *novam infantiam renascatur*, then continuing in a reading voice with the closing prayers while he mixes the oils and chrism in the water.

Then, while the water is carried from the central position in the church where the blessing takes place to the baptismal font, the choir sings the canticle *Sicut cervus*.

When the water has been put into the font, the ceremony is concluded with the usual prayer and responses.

Then the entire congregation participates in the Renewal of the Baptismal Promises, permitted in the vernacular. At the conclusion of the promises, the second part of the Litany, taking up from where it was left off, is sung, from *Propitius esto*, but stopping with *Christe exaudi nos*.

## THE MASS

While the final part of the Litany is being sung, the celebrant and ministers will have been preparing for Mass. At the end of the Litany, the cantors or choir begin the *Kyrie*

as at Mass on regular days. There is, in this instance, no Introit. While the choir sings the *Kyrie*, the celebrant and ministers incense the altar.

When the *Kyrie* is finished, the celebrant sings the intonation of the *Gloria in excelsis*, the bells are rung, and the organ is played for the remainder of the music. After the *Gloria* is ended, the Mass goes on as usual until after the Epistle. At the end of the Epistle, the celebrant intones the paschal *Alleluia*, repeated by the choir. This is done three times, each time on a higher pitch than before. After the final time, the verses which stand in the usual position of the Gradual and Tract are sung. These are the *Confitemini Domino* and *Laudate Dominum*.

Mass now goes on as usual except that the *Credo*, *Offertory* and *Agnus Dei* are omitted. At the end of the distribution of Communion, the purification and the ablutions, the action of the Mass is interrupted for the singing of Lauds, the morning office of Easter.

Lauds begins with the antiphon *Alleluia, alleluia, alleluia*, followed by the psalm *Laudate Dominum in sanctuario ejus* (Ps. 150). At the end of the psalm, the antiphon *Alleluia, alleluia, alleluia* is repeated.

Then the celebrant begins the antiphon *Et valde mane*, which the cantors continue . . . *una sabbatorum*, etc. This is followed by the Canticle of Zacharias, *Benedictus Dominus, Deus Israel*, sung in the solemn tone, classified by Solesmes as Tone 8.G. The choirmaster who is not used to this tone had better begin his rehearsals on it fairly soon in the season. Note, however, that the termination of the tone is the same as the simple psalm tone 8.

At the end of the canticle, the antiphon *Et valde mane* is repeated by the choir.

## CONCLUSION OF THE MASS

Now the celebrant sings the regular Postcommunion prayers, with the responses that are usually sung, and the deacon sings the *Ite, missa est, alleluia, alleluia*, to which the choir answers *Deo gratias, alleluia, alleluia*.

Then, immediately following the blessing, the clergy, omitting the last Gospel, leave the altar.

## RULES FOR CHIRONOMY

by

Dom Marie-Alain Riviere, O.S.B.

(Translated by Rev. D. A. Creagan, S.J.)

[Translator's Note: For fifteen years Dom Marie-Alain has been Choir Director at the Abbey of En Calcat in France. During this time the monks under his direction have put out two records of Chant, which have won the Grand Prix du Disc for 1952 and 1956 respectively. A recent series of recordings includes the Requiem Mass, the Propers for the 1st, 2nd, 3rd and 4th Sundays of Lent as well as Passion Sunday. The present article is the result of Dom Marie-Alain's many years of study and practice.]

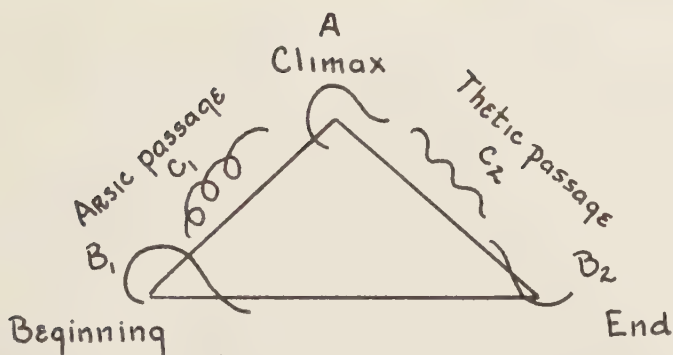
### I. General Rules for the Incise

- A). The ictus at the climax of the incise is *always* arsic.
- B).
  - 1. The ictus at the beginning of the incise is *in itself* arsic.
  - 2. The ictus at the end is *always* thetic.
- C).
  - 1. The ictuses situated in an arsic passage have a tendency to be arsic.
  - 2. The ictuses placed in a thetic passage have a tendency to be thetic.

### II. Rules Concerning the Relationship Between the Melody and the Text

- D). When the melody of itself does not stand out, the text imposes its rhythm on the melody.
  - 1. The ictus will be *arsic* if it corresponds to an *accented* syllable.
  - 2. The ictus will be *thetic* on a *weak syllable*.





E). When the melody itself stands out notably, the melody imposes its rhythm on the text. In this case, the melodic rules are followed.

F). When the melody is to a certain extent independent of the text, e.g.

1. in the tones to which different texts are adapted;
  2. in hymns where all the verses are sung to the same melody;
  3. in the formulae or melodic themes which are reproduced several times in the same composition:
- the rhythm of the melody can be determined independently of the text.

### III. Rules of Melody

A	θ
1.	2.
3.	4.
5.	6.

1. The ictus when *preceded* by a lower note is *in itself* arsic.
2. When preceded by a higher note, it is *in itself* thetic.
3. The ictus when *followed* by a higher note is *in itself* arsic.
4. When followed by a lower note, it is *in itself* thetic.
5. The ictus when *preceded* and *followed* by lower notes is *in itself* arsic.
6. When preceded and followed by higher notes the ictus is *in itself* thetic.
7. In unison with neighboring notes, the ictus is *in itself* indifferent. (Its value should be determined by other factors.)

If (1) is combined with (3), the ictus is doubly arsic.

If (2) is combined with (4), the ictus is doubly thetic.

If (1) is combined with (4), the 5th rule resolves the conflict.

If (2) is combined with (3), the 6th rule resolves the conflict.

## REMARKS

In chironomy there are two things to be considered: the gesture, and the rhythmical analysis of which the gesture is the expression. It is only question here of analysis, and these rules have no other claim than to serve as practical principles for a rigorous and well-reasoned study of the overall rhythm of a piece. The gesture will only come afterwards, as a putting into practice of the rhythmic elements such as this analysis will have helped to identify and coordinate them.

In their use, however, one should take care not to consider these rules as a set of formulae automatically affording the solution to all problems. Indeed, far from excluding

all judgment, these rules are proposed to form the judgment by getting the mind accustomed to evaluate exactly the relative importance of the different rhythmic factors in the constant interplay of their influences.

Let us add that nothing can take the place of musical sense or artistic taste, and even in certain cases there will be no other valid principles for solving a delicate problem or a knotty question. The chant is first and foremost an art, and mere technique always remains at the service of art.

Some practical remarks will be of help to a better understanding of the scope of each of these rules.

### 1. *General rules of the incise*

The first thing to be done when one wishes to make the analysis of a musical composition is to look for its main constituents. To this end the system of bars should in general suffice to guide the analysis. Nevertheless, it should be understood that in our Vatican Edition these bars are not definitive and that for a good reason one can always modify their place or their pattern. But in this appraisal there exists a certain liberty, and sometimes it will be difficult to decide if, for example, a division should be considered as a small member or a large incise. (Cf. Le Guennant, *Precis de Rythmique*, chap. i. Nos. 15 and 16)

#### Rule A.

To determine the climax of the incise, one should consider the rising of the melody relative to the ictuses as also their place in relation to the accents of the text, so that of two climaxes melodically equivalent, the main one will be that which is found on the accent.

#### Rules B.

Rule B 2 knows of practically no exception.

Rule B 1 on the contrary sometimes yields to the importance of the thetic movement of a melody (Sanctus XI).

It would be a good idea also, when the melody permits, to consider the beginning of the incise as the thesis of a preceding compound rhythm and to treat it as such. This is what Dom Mocquereau calls "the binding by compound rhythm." (*Nombre Musical*, vol. II, 3rd part, chap. XI, Nos. 951-955). The two groups instead of being simply juxtaposed are knitted more closely together.

### Rules C.

It should be noted that these rules are not precepts but merely counsels. Their scope is to reveal the general organization of the incise and the 'sense' of the melody or what might be called its 'rhythmic inclination.' For this reason we advise the application of these rules at first so that the architecture of the piece may be clearly established. We are then free to modify in practice certain details to take care of the embroideries or ornaments which are added to the essential line of the piece. It is important to have noted well the inclination of the ictuses, or, as M. Jeanneteau says, in what 'milieu' they are found, whether arsic or thetic. This procedure will be helpful whenever the general line is not apparent at first glance. It is always good in these cases to follow the essential rhythmic line at the outset without being preoccupied with the ornaments of detail which embellish it.

One should not be led to believe that every arsis of an apodosis or every thesis of a protasis should be excluded, but one should at least know that such an arsis placed within an apodosic milieu will have, if I may venture to say so, a thetic tinge and vice versa. This will be of importance later in the practice of the gesture in chironomy to help keep in exact proportion the compass of the hand movements according to their place in the ensemble of the phrase.

Moreover, the rule will be useful each time a melodic group does not assume a clear contour. The decision will



be made then according to the 'milieu' in which the group is situated.

The other rules are now concerned more particularly with a detailed study of the melody.

## 2. *Rules for the Melody and Text*

The rules concerning the relationship between the melody and text are a matter of judgment and habit. It is only after a long experience with Gregorian Chant that one will acquire this infallible sense which chooses without hesitation where one should favor the melody, where the text.

### Rules F

We have here adopted a practical solution in order to put an end to doubts of beginners. Dom Mocquereau has very well said that in these instances one may make a choice; but it doesn't seem to us that the extreme liberty he allows his readers should be proposed without discretion to beginners who do not have, by definition, any principle to guide their choice. (*Nombre Musical*, vol. II, 3rd part, chap. XIV, Nos. 1211-1247)

#### Rule F 1

A 'tone' means here a melody-type whose formula, almost invariable, is adaptable to many different texts, e.g., the antiphons *Apud Dominum, Omnes de Saba*, etc. . .

#### Rule F 3

A typical example of this type is the formula of the *Laudamus Te* of Gloria XI, which is found ten times during the course of the piece on different texts. Except at the *Jesu Christe* where the first ictus is clearly more elevated than the preceding and demands for that reason an arsis, it seems to us correct to prefer in all the other cases the melody to the text, that is to say: the starting on the thesis, then arsis - thesis.

3. *Melodic cases*

One should carefully note the precision which is brought out in each one of these cases: "the ictus is *in itself* . . ." which makes it possible for other factors to enter in to modify the quality of the ictus.

Let us specify further that the 7th point is in reality but a borderline case, or, if you prefer, a zero point which we have mentioned only to exhaust all possibilities, but which strictly speaking may be omitted since it solves nothing by itself and must, on the contrary, be resolved by other factors.

Unison with neighboring notes means naturally either the note preceding the ictus, or the note which follows it, or both at the same time.

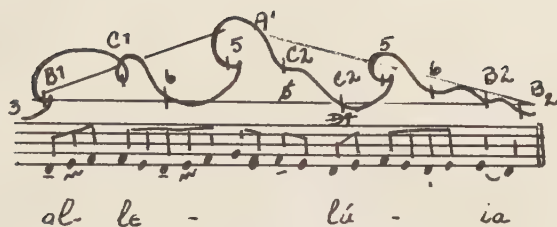
Let us add that the fact that one note or the other may be long does not change a thing in these seven cases.

## TYPICAL STUDY

*Introit*  
*Cibavit eos:*

The musical score is presented in three systems, each with a staff of Gregorian chant notation (neumes on a four-line staff) and a corresponding line of Latin lyrics. Above the neumes, various melodic points are labeled with letters and numbers, indicating specific intervals or rhythmic values. The first system covers the lyrics "Ci-bá-vit é-os ex á-di-pe fru-mén-ti,". The second system covers "al-le-lú-ia: et de pé-tra mál-le". The third system covers "sa-tu-rá-vit é-os al-le-lú-ia al-le-lú-ia.".

Lyrics: Ci-bá-vit é-os ex á-di-pe fru-mén-ti, al-le-lú-ia: et de pé-tra mál-le sa-tu-rá-vit é-os al-le-lú-ia al-le-lú-ia.



	incises	members	phrases
<i>Cibavit eos</i> . . . . .	1		
<i>ex adipe frumenti</i> . . . . .	2	1	1
<i>alleluia</i> . . . . .	3		
<i>Et de petra melle</i> . . . . .	4		
		2	
<i>saturavit eos</i> . . . . .	5		
			2
<i>alleluia</i> . . . . .	6		
<i>alleluia</i> . . . . .	7	3	
<i>alleluia</i> . . . . .	8		

First incise:

The choice of the climax is obvious: melody, accent.

Second incise:

Here, the climax is on 'a' of *adipe*, because of the accent of the word. The ictus of the climax is therefore the ictus of *ex*. If the tristropha had coincided with an accent, it would have constituted the climax.

In these two incisives, all the rules of chironomy fall perfectly into line.

Third incise:

The climax is on the highest ictus, that is to say, on the

first *fa*. The second is less important because, since it doesn't coincide with a syllable, it is purely an ictus of subdivision. Put like this, it will be treated therefore according to Rule C 2 notwithstanding the melodic case 3.

At the full bar, one should count a full binary compound beat (quarter-rest) which will be expressed in the hand gesture by a thesis. This silence is just as much a part of the rhythm as is the chant, and it is indispensable to integrate it in the chironomy as an ordinary compound beat.

Fourth incise:

The highest compound beat, coinciding with the accent of *melle*. Here the verbal rules prevail over the melodic cases 3 and 4 because the melody is not much in relief.

Fifth incise:

Of the three successive ictuses on the *sol*, that of the *salicus* is evidently the principal one for it commands an ascending compound beat, whereas the others command descending ones. The thesis on the accent of *saturavit* is justified by the melodic inclination (case 4); it also brings out better the ictus of the climax in isolating it between two theses. Rule C 1, however, could very legitimately be used to place an arsis at that point.

Sixth incise:

Accent of the word, the ictus which is highest.

Seventh incise:

For the climax: the ictus which is highest.

For the chironomy, all the rules give way to the clearest melodic inclination in descending order, i. e., *sol, fa, mi, re, do*.



Eighth incise:

Syllable *le*: typical case of C 1.

Syllable *lu*: typical case of C 2.

So the incise admits three compound rhythms which can be called sub-incises or melodic words and which link up the ones with the others by these which make the beginning of each one the end of the preceding: an excellent device for the legato.

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